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ABSTRACT

Developed to acquaint students with the Honolulu (Hawaii) Youth Symphony Concerts program, this booklet focuses on information and activities to help make concert attendance meaningful and enjoyable for students. Goals and learning concepts are described, and information about each of the symphony's musical instruments is included. The chronology of a concert is outlined, and both pre-concert and post-concert learning activities for kindergarten through ninth grade students are highlighted. Other sections include: (1) teaching about concert manners; (2) general guidelines for teaching listening-to-music skills; and (3) sources of recordings or tapes of concert music. Charts and pictures of musical instruments are included. (JHP)

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ED294774

# Teacher's Guide for Young People's Concerts

(To be used in conjunction with each year's **Program Notes**)

Office of Instructional Services/General Education Branch • Department of Education
State of Hawaii • RS 87-1853 • June 1987

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# Teacher's Guide for Young People's Concerts

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## ACKNOWLEDGMENTS

Honolulu Symphony Society
Marvin Greenberg, writer of this booklet
Music Department
University of Hawaii at Manoa
National Endowment for the Arts
State Foundation on the Culture and the Arts
Women's Association for the Honolulu Symphony
City and County of Honolulu

## FOREWORD

This publication has been prepared to aid teachers whose students will be attending the Honolulu Symphony Young People's Concerts.

The Teacher's Guide is designed to enhance the students' appreciation of music through a discussion of some of the concepts and listening activities they will be experiencing. It provides general information about the orchestra's personnel, and guidelines for teaching skills in recognizing the instruments of the orchestra and listening to music. An attempt has been made to explain topics and concepts clearly enough for non-musicians to understand. Additional assistance may be obtained from music teachers in your schools and district music resource teachers.

This Guide should be kept on file in your school or classroom for yearly use, and should be used in conjunction with the annual PROGRAM NOTES for each year's concerts.

Charles T. Toguchi
Superintendent

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# THE HONOLULU SYMPHONY

SUITE 1515 · ALA MOANA BUILDING
1441 KAPIOLANI BOULEVARD · HONOLULU, HAWAII 96814
(808) 942-2200

Donald Johanos
*Music Director*

Howard W. Grant
*Executive Director*


Dear Teachers and Students:

On behalf of the musicians and staff of the Honolulu Symphony and the Women's Association for the Honolulu Symphony, we welcome you to our Young People's Concerts. We hope you will remember these presentations for a long time.

We are encouraged by the great number of evaluation forms that are thoughtfully completed and returned to us after each concert. The value rating for each category has been tabulated and these, along with your suggestions for improvement, were reviewed during a recent all-day planning retreat. Through consultation with musicians, Resource Teachers, and other music educators, we have formulated the following list of goals.

The Goals of the Music-For-Youth Program are:

1. To introduce and develop a life-long interest in the Symphony and music in general.

2. To develop an appreciation of Hawaii's unique cultural heritage and to foster an awareness of the important role of the Symphony within that legacy.

3. To share the rich resources of live music as reinforcement in the development of musical concepts.

4. To support (through thoughtful programming) the position that listening to music is an experience of the heart as well as the mind.

5. To encourage young musicians (through the Youth Talent Pool Auditions, and the Symphony Scholarship) to strive for the highest performance standards.

6. To create (through the Symphony's ensemble program) an intimate, close-up setting that enables students to learn more about music, orchestral instruments and the joys of music-making.

As previously mentioned, the number of evaluation forms returned has been overwhelming. The following review is presented as an expression of our appreciation for your interest in the Young People's Concerts.

Apart from the tremendous positive and supportive comments, some requests warrant a response since they appear with such regularity. The essence of these comments are paraphrased, then followed by an explanation of why certain things are done as they are.

1. COMMENT: "Musicians should come to center stage to demonstrate their instrument."

   Response: It is not generally known that as members of the American Federation of Musicians, professional musicians are expected to abide by a "Master Agreement" which mandates, among other things, that a center stage demonstration as described above would be considered "solo performance" and therefore require a special contractual agreement which is beyond our means.

2. COMMENT: "Student soloists should be of comparable age to students in attendance."

   Response: Yes, we agree that this would be desirable and that it would create greater interest through relevance. However, the goal of the symphony's Youth Talent Pool is to identify and encourage top talents in the community who are ready to perform selections (concertos, mostly) that are authentic pieces written for solo and orchestra. Hawaii probably has as many precocious children as may be found anywhere in the U.S., but even at that, elementary students who are ready to perform at the advanced level described are limited.

3. COMMENT: "We should not have to request the instructional tapes; they should be routinely distributed."

   Response: There is no funding for this service. This invaluable resource is voluntarily provided by an individual who simply does it out of love. It would be unfortunate if this charitable service were abused.

4. COMMENT: "Children today are highly visually oriented. Therefore there should be a lot more visual action provided by mimes, dancers and others on stage."

   Response: An opposing group of teachers complain that dancers, for example, tend to distract from the music and therefore should not be included in youth concerts. We identify with this group. To use an analogy, we believe that good programming of music, like good nutrition, goes beyond giving children only what they crave: burgers, fries and other junk food.

5. COMMENT: "There should be more audience participation."

   Response: It is agreed that the children could be drawn further into the program through participation, but finding activities for 2,000 children at each concert which are meaningful but not disruptive is a problem that we have not solved. If you have suggestions, please send them in!

6. COMMENT: "Teachers of certain schools are not talking to their students about proper 'concert behavior.'"

   Response: This would not be a civilized society if we did not have certain accepted mores. Most of these expectations (like driving on the right side) are sensible and are pro-freedom rather than restrictive. Being quiet at a concert is sensible as well as considerate since the focus is, or should be, on listening. We are well aware however, that children are not adults in smaller bodies, and feel that a child who responds to the music through conducting gestures or through other non-obnoxious bodily movement should not be reprimanded.

7. COMMENT: "There should be more familiar music on the program."

   Response: These concerts should not be viewed as a one-shot extravaganza where a good time is had by all. Ideally, by the time students enter the concert hall, they should have been helped to become familiar with the pieces programmed. Truly, preparation is an integral part of the success of these concerts, and we plead with you to please kokua.

We welcome your comments on the above.

As in the past, this manual written by Dr. Marvin Greenberg will be extremely helpful. We want to thank the great number of teachers who expend time and energy in preparing students for these concerts. As mentioned elsewhere, much of the success of the Youth Concerts may be credited to you, the teachers!

Mahalo,

Henry Miyamura

**Henry Miyamura**
**Assistant Conductor**

William C. Lightfoot

**William Lightfoot**
**Orchestra Manager**

Harold C Higa

**Harold Higa**
**Education Coordinator**

## INTRODUCTION AND GOALS

This Teacher's Guide is designed to acquaint the user with the Honolulu Youth Symphony Concerts program, and activities to use with the children who attend to make the experience meaningful and enjoyable. The booklet gives general background information about the Symphony and its instruments, the concert itself, and other important information for the teacher. It should be used with the yearly PROGRAM NOTES, which provides specific information on each piece presented, and specific teaching suggestions.

Some concepts to be developed as a result of having the students attend the concert and using the activities outlined in this booklet include:

a. The Honolulu Symphony Orchestra is an important cultural institution in our State.
b. Playing in an orchestra takes a lot of teamwork, training and hard work, but the result is enjoyable for both performers and the audience.
c. Musicians study hard to be able to perform well.
d. A concert is similar to many other events in that it has its own standards and expectations from those who participate.
e. Instruments are constructed and played differently.
f. Instruments may be grouped into families.
g. Instruments can be played as a solo, in small groups, or in large ensembles.
h. Each instrument and each family of instruments have their own unique tone qualities.
i. A wide variety of pieces have been composed for the symphony orchestra.

To make the concert attendance as educational as possible the teacher should:

a. Read this booklet
b. Become acquainted with the music to be performed (see the annual PROGRAM NOTES).
c. Frequently play the music for the students as they work in the classroom, so that they gain an exposure to the symphonic sound.
d. Plan for and implement several lessons before attending the concert, to acquaint the students with:
    1) procedures for attending the concert;
    2) what will happen at the concert;
    3) the music to be played.
e. Follow-up after the concert by again playing the music and planning for several more lessons relating to the concert experience. See this GUIDE and the annual PROGRAM NOTES for specific activities. Be sure to adapt the suggestions to your grade level and the students' experiences, since not every activity will be suitable for your given situation.

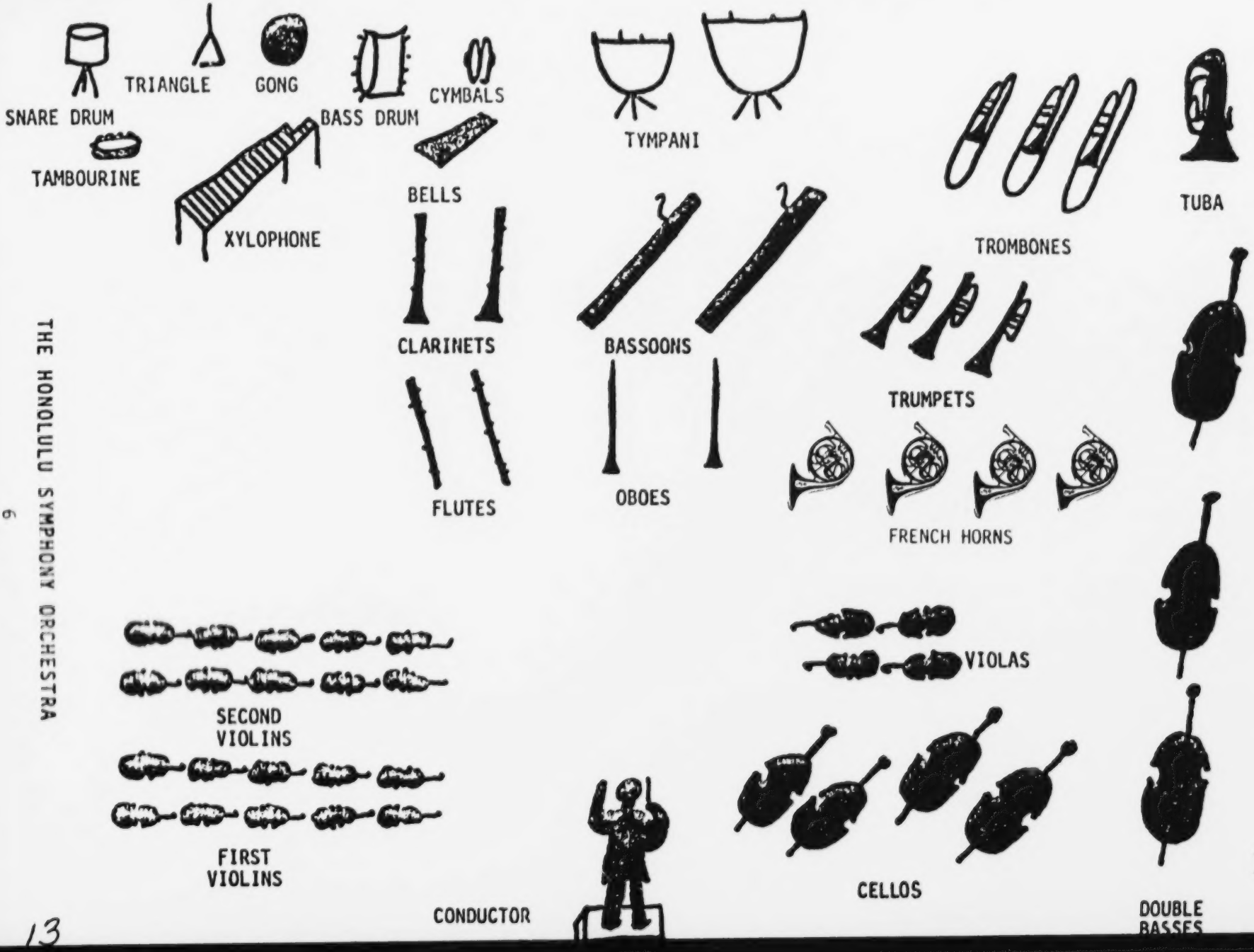
## MEET YOUR SYMPHONY

Today's concert will focus on learning about the various instruments of the orchestra and how they sound. The students will hear 56 musicians from the Honolulu Symphony Orchestra:

| | |
|---|---|
| 10 first violins<br>8 second violins<br>6 violas<br>5 cellos<br>3 double basses | STRING SECTION |
| 2 flutes<br>3 oboes<br>2 clarinets<br>2 bassoons | WOODWIND SECTION |
| 3 trumpets<br>3 trombones<br>4 French horns<br>1 tuba | BRASS SECTION |
| snare drum<br>tympani<br>bass drum<br>triangle<br>tambourine<br>gong<br>cymbals<br>bells | PERCUSSION SECTION<br>(4 players) |

Refer to the chart on the next page to find out where each instrument may be found at today's concert.

A detailed discussion and teacher's guide on helping your students learn about the instruments of the orchestra is found on pp.7-23. Read the following background material before using these activities.




THE HONOLULU SYMPHONY ORCHESTRA

1. Musical Instruments

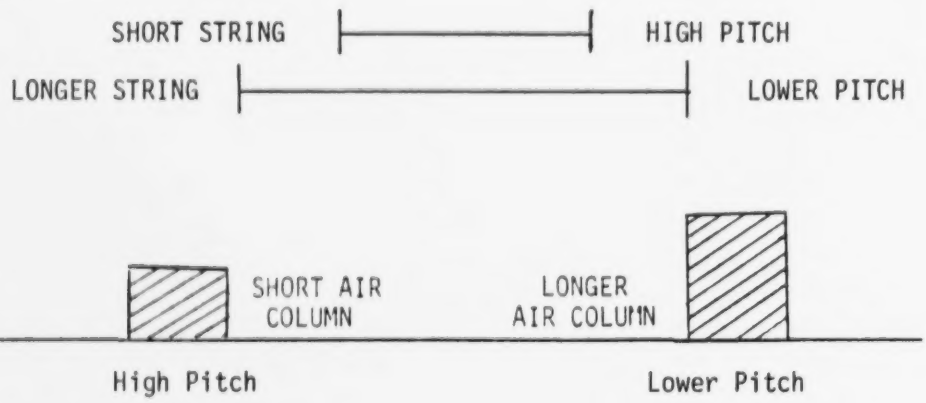
When we sing, or when we play an instrument, we cause vibrations of sound. When these vibrations reach our ears we hear them as musical sounds.

There are many different types of instruments which are capable of producing musical sounds. These instruments differ in:

- their size
- the materials from which they are made
- the manner in which they are played

Each instrument is especially designed to produce variations in pitch, duration, volume, and timbre.

Pitch refers to the "highness" or "lowness" of a tone. This is determined by the rate of vibration, which depends mainly on the length of the vibrating body. For example, a short string or column of air will vibrate at a certain speed and produce a certain high pitch. A longer string or column of air will vibrate more slowly and produce a lower pitch.




Other factors also influence the pitch. These include the width, thickness, density, and tension of the vibrating body.

Duration refers to the length of the tone--how long or short it can be held. Certain instruments are designed so that tones can be held longer than on other instruments.

Volume refers to the loudness or softness of the tone. An instrument like the flute or violin, even when played loudly, will sound softer than a loud tone played on the bassoon, or trombone, or cello.

Timbre (tahm'br) refers to the tone color of the sound, according to the instrument that produces it. Timbre is a French word meaning tone quality. It is the timbre of the voice that lets us distinguish who is calling us on the phone. And it is the timbre, or distinctive quality of an instrumental sound, that lets us distinguish a cello sound from a clarinet, or a violin from a French horn. Thus, a "middle C" will sound

different on a piano, violin, bassoon, and trombone, even though all the instruments are playing the same pitch.

When composers write music for orchestra, they must have a thorough knowledge of the sounds and technical capabilities of the instrument for which they are writing. Specifically, they must know about each instrument's:

PITCH (the relativeness, highness or lowness of a tone) and RANGE (the lowest and highest tones of the instrument)

DYNAMICS (the relative loudness or softness of the instrument)

TONE COLOR OR TIMBRE (tahm´-ber) - (the unique quality of sound peculiar to each instrument)

TECHNICAL DEMANDS (the physical skills needed by the musicians to play their instruments)

If a composer is trying to depict fluffy, whispy clouds, he/she may choose flutes, high clarinets, or violins. A thunderous storm or battle scene may be depicted by the use of loud brasses, cymbals, or kettledrums. Each time a composer writes music, the musical elements related to the pitch, dynamics, tone color, as well as the technical demands of the instruments, must be considered.

2. Instruments in Groups

Instruments can be played solo (alone, with no other instrument) or in ensemble (in groups, with other instruments). Ensemble (ahn-sahm´-bl) is a French word meaning together. When instrumental groups consist of many musicians and types of instruments, they are called orchestras or bands. These groups require a large space (indoors or outdoors) in order for the 40 or more instrumentalists to perform. An orchestra consists of the four families of instruments (strings, woodwinds, brasses, and percussion) while the band usually does not have the string family represented.

3. Families of Instruments

Instruments can be classified in a variety of ways, including:

a) similarities in their materials and/or the manner in which they are played (strings - violin, viola, cello, string bass, harp; woodwinds - piccolo, flute, clarinet, oboe, bassoon; brasses - trumpet, French horn, trombone, tuba; percussion - tympani, bass drum, snare drum, cymbals, triangle, maracas, xylophone, and others; keyboard instruments - piano, organ, accordian, celesta).

b) how they are played (blowing - woodwinds and brasses; striking - percussion; bowing - strings; plucking - strings, including the guitar, autoharp, harp, and ukulele).

c) their usage (orchestral instruments; band instruments; "social or informal instruments - the guitar, banjo, autoharp, harmonica, accordian, ukulele; ethnic instruments - bongo drum, bagpipes, Hawaiian pu'ili, Japanese koto, Hungarian cimbalon).

In an orchestra we generally classify instruments into four families:

- the string family
- the woodwind family
- the brass family
- the percussion family

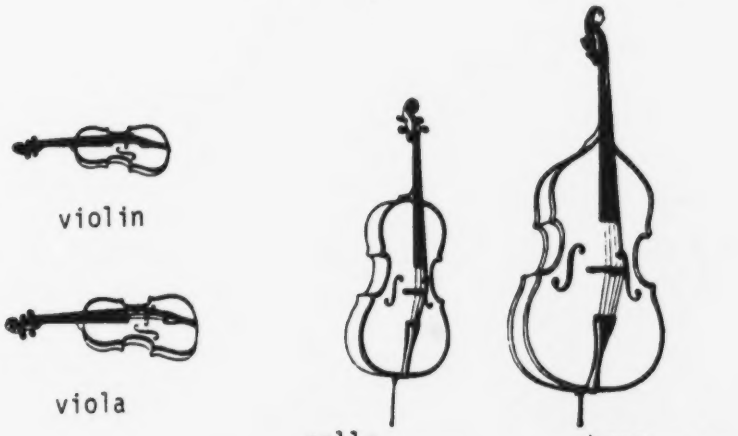
4. Some String Instruments

As their name indicates, the string instruments have tightly stretched strings which are played by means of a bow or by plucking the strings with the fingers.

Some of the more common string instruments are the:

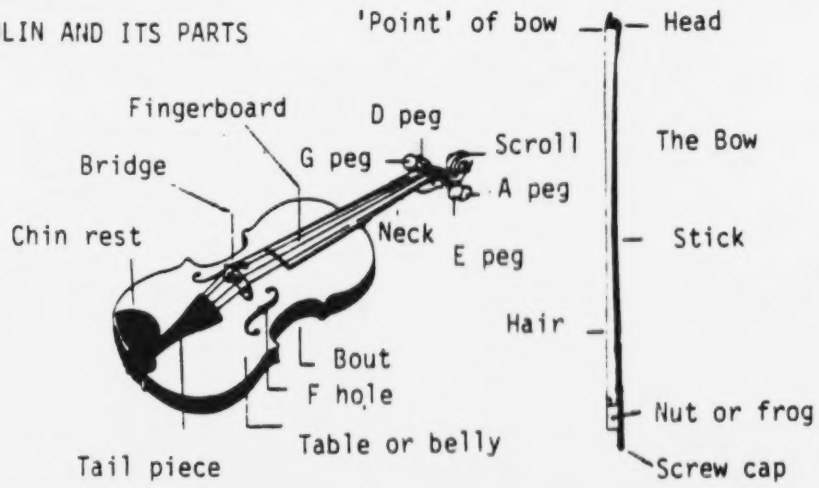
- violin
- viola
- cello
- double bass
- harp

Of course, the guitar, ukulele, banjo, and mandolin are also string instruments. Of the string instruments just mentioned, the four principle string instruments found in an orchestra are the violin, viola, cello, and a double bass.

SOME STRING INSTRUMENTS

The principle part or body of the violin, viola, cello, and double bass is its soundbox. This consists of the front (the belly), the back and sides. The soundbox is made of carefully selected wood. When the string is bowed or plucked, the sound vibrates in the soundbox and is amplified. The body contains sound-holes, which are shaped like the letter S or F. The two sound holes are called "f-holes" because of their shape.

The violin, viola, cello, and double bass each have four strings. These strings are made of the insides of a cat (catgut), or steel. Each of the strings is fastened to a tail piece (a string holder) which holds one end of the string in place. The other end of the string winds around a wooden tuning peg, which the player tightens to get a higher pitch or loosens to get a lower pitch. The four pegs are found in a scroll-shaped head. The strings are tautly stretched over a thin, movable piece of wood called the bridge. The bridge, over which the strings pass, is curved so that the bow can play any one string without coming into contact with the others.

THE VIOLIN AND ITS PARTS




The bow is made of a stick of wood which is specially stretched to be both flexible and firm. Strands of horsehair stretch from one end of the bow. The horsehairs can be loosened or tightened by turning a screw that is found at the nut or frog (handle) on one end of the bow. The horsehairs are rubbed with a sticky rosin so that they will grip the strings. When the horsehair bow is drawn over the strings with the right hand, the resulting vibrations produce musical sounds. Various pitches are produced by pressing the fingers of the left hand on the strings, along the fingerboard. By doing this, the musician leaves part of the string to vibrate. Thus, the musician changes the length of the vibrating strings each time the string is pressed, and therefore, changes the rate of vibration and the pitch.

The strings of string instruments also have different pitches, depending on their length, thickness, and how tightly they are stretched. For example:

- The longer the string, the lower the pitch. The shorter the string, the higher the pitch.
- The thicker the string, the lower the pitch. The thinner the string, the higher the pitch.
- The looser the string, the lower the pitch. The tighter the string, the higher the pitch.

To get a louder sound on the string, the player bows or plucks with more strength or intensity. To get a softer sound on the string, the player bows or plucks with less strength or intensity. In addition, a mute can be placed on the bridge, which subdues or dampens the tones and creates a mysterious, quiet effect. The mute is a small wooden or metal device with three prongs to fit over the bridge. It lessens or mutes the strings' vibrations, thereby reducing the volume of the sound and changing the tones character.

String instruments can also be plucked with the finger (called "pizzicato" - pi-tzih-kah'-toe). In fact, some string instruments (ukulele, guitar, banjo, mandolin, harp) are only played pizzicato. On the violin, viola, cello, and bass the plucking is usually done with the index (second) finger of the right hand, while the other fingers hold the bow. The resulting sound is a "plink-plunk" effect. On the double bass, pizzicato often sounds like a muted drum.

Other effects on the string instruments include:

a. Producing a throbbing tone called vibrato (vih-brah'-toe), achieved when the player moves the finger away from and back to a certain point on the fingerboard when pressing on a string. Visibly, this can be seen by looking for a slight shaking, vibrating movement of the player's finger/hand when a string is pressed.

b. Double or triple stopping, when two or three strings of the instrument are played, at the same time.

c. Playing tremulo (treh'mew-low), whereby the musician repeats a tone rapidly through a rapid up-and-down movement of the bow. The effect often creates a mood of suspense or excitement.

d. Trilling, in which a tone is rapidly alternated with the next highest tone.

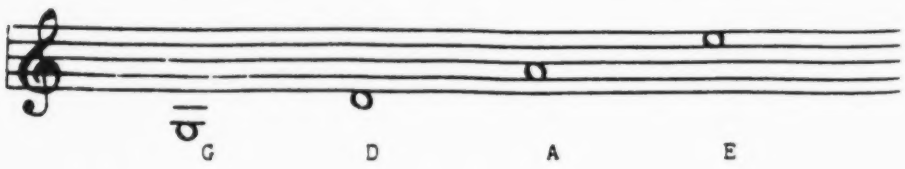
e. Playing glissando (glih-sahn'-dow), whereby the musician moves a left-hand finger rapidly along the string, sounding all the pitches of the scale, and resulting in a gliding, sliding effect.

f. Playing harmonics - flute-like tones in a very high pitch - achieved by lightly touching the strings at certain points while the bow is drawn across the string.

The Violin (vī-oh-lin')

The violin is the smallest member of the string instruments which are in the orchestra or chamber groups. It is the soprano or highest sounding of the string instruments, and frequently plays the tune or melody in the piece. It has a large range of pitches, and can express a variety of feelings. It can be brilliant, dramatic, and singing in its quality. There are so many violins in an orchestra that they are divided into two groups - the first violins and the second violins. Similarly, in a string quartet, there are two violins - the first violin and the second

violin. The four open strings of the violin play the pitches:




It is played by holding the instrument on the left shoulder and bowing with the right hand. A person who plays a violin is called a violinist.

Violin

The Viola (vee-oh'la)

The viola is a little larger than the violin, but the manner of playing is the same as that of the violin. The fingering and bowing techniques for the two instruments are very similar. In fact, many musicians who can play one of the two instruments well can also easily learn the other instrument. Because it is larger than the violin, the viola sounds lower in pitch (it is pitched a fifth lower). While the violin is often used as a solo instrument in the orchestra, the viola is not. Often the viola fills in the middle harmonies, or gives depth to passages which the violin, because of its brilliance, cannot achieve. A person who plays a viola is called a violist.

Viola

The Cello (cheh'-lo)

The cello, whose full name is "violoncello," is much larger than the violin or viola, with thicker and longer strings. Instead of being held on the player's shoulder, it is held between the knees, and stands firmly on the floor by resting on its own spike or peg. The pitch of the cello is one octave (eight major scale tones) below the viola. Its fingering technique is quite different from the violin and viola, partly due to the differences in string length and thickness, and partly because the instrument is held differently. As with the violin and viola, the cello is fingered with the left hand and bowed with the right hand. The bow is

short and heavy. In the orchestra the cello often plays the lower tones of the harmony, and provides the tonal foundation for the melody. However, because of the highly expressive and rich tone of the cello, it often plays melodies. A person who plays a cello is called a cellist.

Cello (or violoncello)

The Double Bass (bayss')

The double bass, also called "the bass," "the string bass," or the "contrabass," is found in the orchestra and most bands. It is easily recognized as the tall string instrument being played by the musician alongside the instrument. In fact, is is usually larger than the player! Like the cello, it has a spike which rests on the floor. Its strings are long and thick, and the musician must have adequate finger strength to press down on the strings. The bow is short and heavy, and the hair is course. The double bass rarely plays the melody in a piece; rather, because of its rich and deep tone, it often gives the harmonic foundation to the melody played by higher-pitched instruments.

Bass (or bass viol)

The Harp

Many pieces for orchestra use the harp. It is one of the earliest of musical instruments, and is the only orchestral string instrument which is always plucked by the fingers. It has forty-six (46) strings of varying sizes and seven (7) pedals. The pedals make it possible to play musical passages on the harp in any key. As an aid to the eye the C-strings are colored red and the F-strings are blue. The sound of the harp is delicate and angelic, and is often suggestive of pastoral or heavenly images.

Harp

5. Some Wind Instruments

Many instruments are played by blowing air across or into the instruments' tubes to cause air within the instrument to vibrate, thus making musical sounds. These instruments are called wind instruments. Some wind instruments belong to the woodwind family and some to the brass family.

Woodwind instruments have one thing in common - they all have holes in the sides of their tubes or pipes. These instruments, at one time or another, were all made out of wood - hence the name woodwinds. In addition, the woodwinds have a common timbre or tone quality. The similarity in basic sound has inspired composers to write for them as a group. The four common woodwind instruments found in the orchestra are:

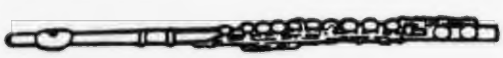
- flute
- oboe
- clarinet
- bassoon

In addition, some other woodwind instruments include the piccolo, the English horn, the bass clarinet, the contrabassoon, and the saxophone.

In woodwind instruments, a tone is produced by a column of air vibrating within a pipe that has holes in its side. If one or more of these holes is closed or opened, the length of the vibrating column of air within the instrument's pipe is changed. This changes the rate of vibration and the pitch. The little holes are opened and closed by a mechanism of metal keys that fits the musician's fingers.

The Flute

The flute was originally made out of wood, but today it is made out of metal. It is the soprano of the woodwinds. Its timbre or tone quality is bright, and when high pitches are played, it sounds bird-like. The flute player holds the flute in a horizontal position, and blows across a small mouth-hole cut in the pipe's side. We can produce sounds in a similar way by blowing across a soda-pop bottle. The piccolo - a little flute - is similar to the flute in its manner of being played, but is sound is higher and more piercing.



Flute

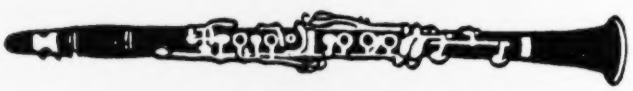
## The Oboe

The oboe has a familiar sound, since it is often used in "snake-charming music." It sounds somewhat like a shepherd's pipe, and often has a mournful, intense, reedy, nasal or wistful quality. Yet, the instrument itself is not familiar to many of us, since beginning students who want to learn a woodwind instrument often start on the clarinet or flute, and not the oboe. The oboe, like the clarinet, is black in appearance and is made of wood, with metal keys which open and close the hole openings in the pipe. It has a pear-shaped bell or opening, which accounts, in part, for its gentle tone. The oboe is a double reed instrument, since it has a double reed in its mouthpiece. This double reed consists of two thin pieces of cane. These pieces are shaped in such a way as to allow a narrow passage for air to pass and vibrate in the oboe's tube. A musician who plays the oboe is called an oboist.

Oboe

## The Clarinet

The clarinet is fairly familiar to most of us as both an orchestral and jazz instrument. Like the oboe, it is made out of black wood, and has metal keys which can open or close the holes on the clarinet's pipe. But unlike the oboe, the clarinet has a single reed instead of a double one. This single reed is a small flexible piece of cane fastened against the clarinet's mouthpiece. When the clarinetist buzzes and blows against the reed, air enters the narrow passage into the clarinet's pipe, where the air vibrates, producing a sound. The clarinet is very versatile, being able to produce a wide range of tones from soft to loud, and from low to high.



Clarinet

## The Bassoon

The bassoon is the bass of the woodwind choir, and often supplies a foundation for the harmony of the woodwind group. Like the oboe, it is a double reed instrument, made out of wood, and has metal keys which are used to cover and open the holes in the pipe of the instrument. The instrument is easily recognized because its wood is brown and its long pipe rises vertically above the musician's seat. Its sound can be

somber, reedy, and intense, and is often used to depict clumsiness, humor, and passion in music.

Bassoon

6. Some Brass Instruments

The brass instruments, like the woodwinds, are all played by blowing into a tube. While the woodwinds are made of wood and have reeds, the brasses are all made of metal and have cup-shaped or funnel mouth-pieces.

The first brass (wind) instruments were ram's horns or hollowed-out tusks used by primitive people to call people together or to send messages over long distances. The Romans began to experiment by lengthening the horns so that the sounds could be amplified. They discovered that the longer the tube, the better the tone could carry. Instruments became longer and longer through the centuries, until someone came up with the idea of winding the tube into various shapes, turning and twisting the tubes so that one person could still carry the instruments.

Different tones on the brass instruments are obtained by having the player varying the lip pressure within the mouthpiece. By doing this the musician controls the vibration so as to produce a whole series of tones. The pitches also depend upon the length of the tube - the longer the tube, the lower the pitch.

The brass instruments have mutes which can muffle, soften, and change the character of each instrument's sound. These mutes are cone-shaped objects made out of metal or fiber which are pushed up into the bell to muffle the instrument's sound.

The Trumpet

The trumpet's ancestors were used in Biblical times, as mentioned in the account of Joshua before the walls of Jericho, and noted by Homer in his account of the seige of Troy in The Iliad. During the age of chivalry and afterwards, trumpets were used both in the courts of royalty and by warriors in armed combat.

The trumpet is cylindrical in shape, with a moderate-sized bell and a *hollow cup-shaped mouthpiece. Like the French horn, the trumpet has* three valves upon which the musician places his middle three fingers to vary the pitches.

Trumpet

The cornet, similar to the trumpet but smaller and pitched an octave higher, is rarely found in the symphony orchestra, but is often found in the band. Its sound is more strident and less noble than the trumpet sound.

Cornet

## The French Horn

The French horn is easily recognized because of its circular tubing and large bell (the bell-shaped opening from which the sound goes out). It has a funnel-shaped metal mouthpiece. The player puts his(her) three middle left hand fingers on the three valves or keys near the mouthpiece to make various pitches. In order to subdue the tone of the horn, the player's right hand is inserted into the bell. If the French horn were uncoiled, the tubing would measure about 12 feet. The tone of the French horn is usually mellow and sweet, but it is capable of being brilliant, blaring, or mysterious.

French horn

## The Trombone

The trombone used to be called the "sackbut" (from the French saquebute, meaning "pull-push"). The trombone, which uses the double action of pull and push, is sometimes called the "slide trombone" because the instrument is played by sliding (pulling and pushing) one part of it in and out of the other. The sliding controls the pitches by making the air column

within the instrument's tube longer or shorter. The trombone has neither finger holes nor valves.

The trombone's tube is long and slender, folding over very much like a paper clip. The musician places his(her) lips into a relatively large cup-shaped mouthpiece, and varies the pitches by varying the lip pressure and using the trombone's slide. Most orchestras today use three trombones - two tenors and one bass.

Trombone

The Tuba

The tuba, the largest of the brass instruments, has a tube that would be about twenty-seven (27) feet long it it were uncoiled. Because of its size, the tuba's pitches are very low and can sound very rich and powerful. Yet, it can also produce very mellow and soft sounds.

The tuba has a large cup-shaped mouthpiece and three (sometimes four) valves and is somewhat similar to the French horn in its manner of being played. Like the other brass instruments, the tube may be muted (softened) by placing a cone-shaped mute into the tuba's large bell. The tuba's mute is about two feet in height!

Tuba

7. Some Percussion Instruments

The percussion family is made up of many individual instruments, all of which are struck or hit to produce tones. Some of these percussion instruments, e.g., kettledrums, xylophone, celesta, have definite pitch (they can play the tones within the scale). Others have indefinite pitch, e.g., tambourine, triangle, castanet. All the percussion instruments serve an important role in the orchestra, by adding volume, rhythm, tonal color, and emphasis to an orchestral performance.

Some percussion instruments are made of metal, like the bells, gong, triangle, and cymbals. Some have skins drawn tightly over an enclosed air space, like all the drums. Some are made of wood, like the castanets and xylophone.

Percussion instruments were the first instruments used by primitive cultures. They were used for tribal rites, dance, battle, and sending signals. Even today, all societies use percussion instruments for a variety of purposes which fulfill each society's needs.

Some Definite-Pitched Percussion Instruments

Tympani is an Italian word (timpani) meaning "drums." The kettledrums (tympani) resemble enormous soup copper kettles. Over the top of each is tightly stretched a layer of calfskin or sheepskin, called the "head." The drum's rim has eight set screws which can be turned to tighten or loosen the head. The tympanist adjusts the screws to keep the tympani in tune and to get a variety of pitches. Tympani are played with mallets - wooden sticks, with heads as small as marbles covered with cork, sponge flannel, or cork. To mute the sound the drummer places a soft cloth on the skin opposite the playing area. In an orchestra two (or sometimes three) tympani are used. They are often used to provide drama, intensity, and power to the music.

Tympani

The xylophone consists of varying-sized bars of wood placed on a supporting frame. These bars are arranged in two rows, and are struck by the player with two mallets to get tones. The word "xylophone" comes from the Greek word "xylo" (wood) and "phone" (voice).

Xylophone

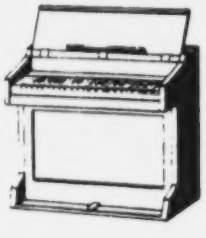
The piano sometimes joins the orchestra, especially in certain modern works. Whereas the violin and most other instruments most often need another instrument for accompaniment, the piano is an instrument in which both melody and harmony can be played. Because of this, the piano is the most popular instrument in the country, and it widely used in a variety of music-making activities. The full name of the piano is "piano-forte," which, in Italian, means "soft-loud." This describes the ability of the piano to produce a wide dynamic range. The piano has eighty-eight (88) white and black keys on its keyboard. When a key is pressed, a small hammer attached to the key is activated, striking a string, and that stops the tone when the finger releases the key. Because strings are struck to produce sound, the piano is classified as a percussion instrument. When one presses the right pedal, the dampers are raised, allowing the string to continue to vibrate. A sound-board inside the

piano allows the sound waves to vibrate and resonate. Two basic types of piano are the spinet, in which the strings inside are vertical, and the larger grand piano, in which the strings are horizontally stretched over the sound-board.

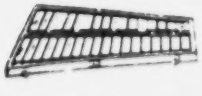
Grand Piano

The celesta (cheh-les -tuh) resembles a tiny piano. It has a keyboard. When the keys are played, small hammers in the celesta strike a number of steel plates. Under each steel plate there is a wooden resonator. A single damper pedal sustains the resonance. The sound of the celesta is heavenly and delicate.

Celesta



Glockenspiel (glah -ken-shpeel) is a German word meaning "bell play." It is an instrument that, when played, sounds like distant church bells. They consist of several steel bars of varying length on a supporting portable frame. The musician strikes the bars with tiny small-headed beaters to produce a sound. They are somewhat similar to the metal bell-like instruments (song bells or melody bells) found in many elementary classrooms.



Orchestra bells ("glockenspiel" in German)

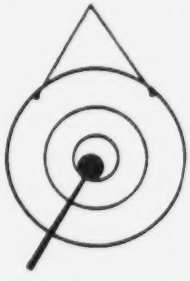
## Some Indefinite-Pitched Percussion Instruments

The chimes are made of hollow tubes of steel of varying lengths. These tubes are suspended from a metal rack and are struck near the upper end with a wood mallet. They sound like the pealing of church bells.

Chimes

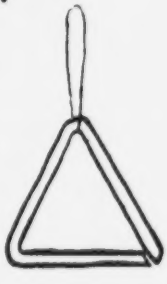
The gong, originating from China and Japan, is made of hammered bronze, suspended from a large frame. It is circular in shape, and is played with a large padded, bass drum mallet. Its tone is varied, from mysterious and eerie, to loud and powerful. It is often used to accentuate climaxes in the orchestra.

Gong



The triangle is very similar to the rhythm instrument triangle found in elementary schools. It is a small triangle of steel, with one small opening at one corner of the triangle. It is struck with a steel beater or striker, resulting in a clear, ringing sound. When the musician beats rapidly up and back in one of the angles between two sides of the triangle, a rolling effect is obtained.

Triangle



The tambourine is a small shallow wooden hoop over which a calfskin head has been stretched. Around the hoop are small jingles--tinkly metal disks inserted into the hoop. It is played by striking, rubbing, or shaking. It is an instrument that has changed little for 2,500 years, and is often used to accompany strong rhythms and dance movements.

Tambourine

Cymbals are two round brass disks of equal size. Each has a cloth holder attached to its center, so that the player can hold and clash the disks together. These disks, when struck together, give a clashing sound. When rubbed together, a rolling effect is produced. One disk can also be beaten with drumsticks. Small finger cymbals are sometimes used in the orchestra, particularly to stress dance rhythms.

Cymbals

Castanets are two hollow pieces of hard wood. In Spain they are called "castana," which means chestnut - the wood from which they are made. They are either clicked together by the fingers or mounted on a piece of wood and shaken. They are used primarily for dance rhythms.

Castanets

The snare drum is a drum with two "heads" of sheepskin, one on the top (the batter head) and one on the bottom (the snare head). Strings (snares) or catgut are stretched across its lower head of sheepskin. When the drum's upper head is hit, vibrations are sent to the lower head, through the air space between. As a result, waves of sound are sent in motion through the snares or strings. The parchment skin is kept tight by screws. When the drummer strikes the drumhead with drumsticks, a vibrating, rolling round is produced. If the snares are loosened, the drum sound becomes muffled, as in a funeral march. Muffling can also be gotten by throwing a soft cloth over the batter head.

Snare drum

The bass drum is constructed like the snare drum, but is much bigger. It is held so that both parchments face sideways. It is struck with a large mallet with a padded head, resulting in a sound resembling a cannon or thunder. To muffle the sound, the drummer can loosen the drumhead or cover the drum with a heavy cloth.

Bass drum

## Other Percussion Instruments

There are many other percussion instruments that you might see in the orchestra, including the:

- wood block
- temple blocks
- maracas
- claves
- bongo drums
- sleigh bells
- guiro and guachara (raspers)
- sirens and taxi horns

The possibilities are limitless, since any struck object capable of making musical sounds could be used by composers.

## WHAT WILL HAPPEN AT THE CONCERT

1. The Orchestra "Warms Up"

When you first arrive, you will notice that chairs are on the stage. Some musicians will be tuning or practicing their instruments. They are "warming up" for the day's concerts in the same way that a singer or dancer might "warm up" before a performance. In fact, all performers, including runners, basketball or football players, and actors "warm up" before they perform.

2. The Concertmaster Arrives

After all the musicians have "warmed up" on stage, the concertmaster arrives. The concertmaster is a first-violin player. She or he sits in the first chair to the conductor's left. When the concertmaster comes in, she or he is usually applauded.

3. The Orchestra Tunes

The concertmaster helps to tune the orchestra by turning to the oboe player (sitting in the middle front of the orchestra) and asking the oboist to play the tone "A." Then all the musicians tune to the "A" of the oboe.

4. The Conductor Arrives

After the orchestra is tuned, the conductor (Mr. Miyamura) arrives--greeted by the clapping of the audience. He will stand on the podium (a small raised platform in front of the orchestra). The conductor will accept the applause by bowing to the audience.

5. The Conductor Leads the Orchestra

The conductor will turn to the musicians, take a baton (a small conductor's stick) from his music stand, and raise both his hands. This signals the musicians to get ready to play. The conductor will then move his hands and conduct the orchestra in the music. He will often look at his musical score or book which tells him what each instrument should be playing. Between pieces, he will talk to the students about the music and the program.

6. The Concert Ends

Once the musical program is completed, the conductor and musicians take several bows as the audience claps. The conductor leaves first, and then the musicians put their instruments away and also leave. The concert is over, and the audience leaves!

## SOME TEACHING SUGGESTIONS

Adapt the following suggestions to the students' developmental levels and experience. Some of these suggestions may not be suitable for grades K-2, 3-4, 5-6, or 7-9.

Use the suggestions over an extended time period -- before and after the concert. Several days of related experiences will be more effective than just one activity done the day before (or after) the concert.

1. Before the Concert

   a. Ask: What instruments have you ever seen or played? (List these.) Which ones have strings? Which ones are blown? Which ones are played by hitting? Which ones are similar, as if in a family? Can you place these in families of instruments? Of those just mentioned, which ones are string instruments? woodwind instruments? brass instruments? percussion instruments? Which ones might you see at the concert?

   b. Show the students pictures of orchestral instruments and discuss their parts. Focus on the mouthpiece, bell, reed, keys (for wind instruments) and the strings, tuning pegs, sound holes, neck, and bow (for string instruments).

   c. Play one or more recordings describing the instruments of the orchestra. Some recommended recordings (available from your school library and some public libraries, or through your district music resource teacher) are:

      - An Introduction to Musical Instruments - Lerner Records
      - Instruments of the Orchestra, RCA LES-6000 (an excellent set of recordings featuring the sounds of the instruments, with illustrations and teacher's guides)
      - Leonard Bernstein's Young People's Concerts, Simon and Schuster (book with accompanying recordings)
      - Meet the Instruments, Bowmar Company (recordings and film-strips are correlated, and large color charts of all the orchestral instruments are also available)
      - Music Spotlight Series, Eye Gate Co. (filmstrip with recording focusing on the woodwinds, brass, percussion, and keyboard instruments)
      - Young People's Guide to the Orchestra by Benjamin Britten (recording on several labels)

   d. Check the latest Department of Education 16mm Film Catalog for suitable films and film-strips available on the instruments of the orchestra.

   e. Bring in instrumental players from other classes, the school's band or orchestra, and the community to demonstrate their instruments. Perhaps older siblings or parents of the students can be contacted to perform. Students, particularly young children, learn more from a

live demonstration than from reading about the instruments or looking at pictures.

f. Make a display of books about instruments for the students to read. They are located under the 780's call-number in the Library. Some of the many recommended books you might find in your school or public library include:

Ballet, Jan, What Makes and Orchestra (Oxford University Press)

Bunche, Jane, An Introduction to the Instruments of the Orchestra (Golden Press)

Commens, Dorothy B., All About the Symphony Orchestra (Random House)

Green, Carla, Let's Learn About the Orchestra (Harvey House)

g. Play everyone's favorite - Peter and the Wolf by Prokofiev - a recording which features various instruments depicting various characters in the musical tale. Also check your school library to see if they have some of the old 78" records from the Young People's Records series, some of which feature stories and sounds of specific instruments.

h. Have the students compare two commmonly used classroom instruments - the ukulele and the Autoharp. Compare the number of strings, the thickness and length of the strings, the various pitches, and how they are tuned. Compare the ukulele and the piano for similarities and differences. Show how strings vibrate by placing a paper on the Autoharp strings and then strumming the strings. Discuss what happens when the tuning peg on the ukulele is loosened and tightened.

i. Encourage the students to bring in instruments from home to compare with what you might have in class. Some students will have baritone ukuleles, guitars, banjos, mandolins, perhaps a koto or another ethnic string instrument, recorders, kazoos, wind instruments, bongos, castanets, and other percussion instruments.

j. Have the students make their own instruments. Check the 780's in your school library or textbooks on music teaching in the elementary school for directions.

k. Use available textbooks on science to devise activities designed to explore the nature of sound, using musical instruments.

l. Draw a seating chart of the orchestra, using the diagram found on p. 6 of this booklet.

m. Have the students rhythmically imitate the manner of playing a given instrument, or point to the suitable picture of the instrument as it is heard in the music.

n. Discuss how and why performers need to "warm up" before performing. Use practical experiences from sports events or the arts.

o. Discuss the need for tuning an ensemble and how the group might tune. Ask: "What might happen if the players didn't tune?"

p. Discuss why an orchestra usually has a conductor. Does a smaller group of instrumentalists need a conductor? Why or why not? Relate the discussion to the importance of a team and a team leader. Who is the team leader in football? (the quarterback). In baseball? (the team captain). Is an ensemble (like a quartet) a team? Why? Who might be the quartet's leader?

q. Ask the students to observe the following at the concert:

- How do the musicans tune?
- Next to whom does each player sit?
- How long does it take to tune?
- What is on the music stand?
- Which instruments sound high-pitched or low-pitched?
- What are the sound qualities of the different instruments?
- Does each instrument sound different when played together with other instruments?
- What do the musicians do to get special tonal effects on their instruments?
- What parts of the instruments are noticeable?

r. Acquaint the students with the specific sound of the families of instruments. Some pieces from record series commonly found in elementary and intermediate school classrooms, music libraries, and at some secondary schools, or available through your Music Resource Teachers include:

1. The String Family

Adventures in Music Listening Series for Elementary School

- Berlioz, "Ballet of the Sylphs" from The Damnation of Faust, (Gr. 1, Vol. 1)
- Grainger, arr., Londonderry Air (Gr. 4, Vol 2)

Bowmar Orchestral Library

- Corelli, Suite for Strings (Vol. 63)
- Haydn, "Minuet" from Surprise Symphony (Vol. 63)

Pizzicato (Plucking the Strings)

- Rossini-Resphigi, "Pizzicato" from The Fantastic Toyshop (Bowmar Vol. 53)
- Shostakovich, "Pizzicato Polka" from Ballet Suite No. 1 (Adventures in Music, Gr 1, Vol. 1)

Striking Strings with the Wood of the Bow

- Ibert, "Parade" from Divertissement (Adventures in Music, Gr. 1, Vol. 1)
- Prokofiev, "March" from Summer Day Suite (Adventures in Music, Gr. 1, Vol. 1)

String Harmonics

- Koyama, Kobiki-Uta, The Woodcutter's Song (Bowmar, Vol. 66)
- Ravel, "Laideronette, Empress of the Pagodas" from Mother Goose Suite (Adventures in Music, Gr. 4, Vol. 2; Bowmar Vol. 57)

Muted Strings

- Bartok, "Bear Dance: from Hungarian Sketches (Adventures in Music, Gr. 3, Vol. 2)
- Grofé, "Desert Water Hole" from Death Valley Suite (Adventures in Music, Gr. 4, Vol. 1)

2. The Woodwind Family

Adventures in Music Listening Series for Elementary School

- Bartok, "Evening in the Village" from Hungarian Sketches (Grade 5, Vol. 2)

Bowmar Orchestral Library

- Mendelssohn, "Scherzo" from Midsummer Night's Dream (Vol. 57)
- Tchaikowsky, Album for the Young (Vol. 68)

3. The Brass Family

Adventures in Music Listening Series for Elementary School

- Elgar, "Fairies and Giants" from Wand of Youth Suite, No. 2 (the "giants" section), (Gr. 2, Vol. 1)
- Herbert, "Dagger Dance" from Natoma, (Gr. 3, Vol. 1)

Bowmar Orchestral Library

- Copland, "Hoe Down" from Rodeo (Vol. 55)
- Gabrieli, Canzona in C Major for Brass Ensemble and Organ (Vol. 83)
- Stravinsky, "Infernal Dance of King Kastchei" from Tirebud Suite (Vol. 69)

4. The Percussion Family

Adventures in Music Listening Series for Elementary School

- Chabrier, Marche Joyeuse (Gr. 4, Vol. 1)
- Kodaly, "Entrance of the Emperor and His Court" from Hary Janos Suite (Gr. 4, Vol. 2)

Bowmar Orchestral Library

- Bernstein, "Symphonic Dances" from West Side Story (Vol. 74)
- Kraft, Theme and Variations for Percussion Quartet (Vol. 83)

s. Play recordings highlighting specific instruments (see list below). Show by demonstration how these instruments are played. Show the students pictures of the instruments as they are heard in the music. List several instruments on the board and have the students circle the name of the instrument that is heard. Have the students raise hands whenever the specific instrument is heard. Appropriate recordings from record series commonly found in elementary and intermediate school classrooms, music libraries, and at some secondary schools, or available through your Music Resource Teachers include:

VIOLIN

Adventures in Music Listening Series for the Elementary School

- Grieg, "Anitra's Dance" from Peer Gynt Suite No. 1 (Gr. 1, Vol. 2)
- Schumann, "Traumerei" from Scenes from Childhood (Gr. 4, Vol. 2)

Bowmar Orchestral Library

- Rimsky-Korsakoff, Flight of the Bumble Bee, (Vol. 52)
- Saint-Saëns, "Kangaroos" and "Hens and Cocks" from Carnival of the Animals (Vol. 51)

VIOLA

Bowmar Orchestral Library

- Ippolitoff-Ivanoff, "In the Village" from Caucasian Sketches (Vol. 78)
- Saint-Saëns, Danse Macabre - theme 2 (Vol. 59)

CELLO

Adventures in Music Lisening Series for the Elementary School

- Saint-Saëns, "The Swan" from Carnival of the Animals (Gr. 3, Vol. 2)

Bowmar Orchestral Library

- Stravinsky, "Dance of the Princesses" from Firebird Suite (Vol. 69)
- Torjussen, "Folk Song" from Fjord and Mountain, Norwegian Suite No. 2 (Vol. 60)

STRING BASS

Adventures in Music Listening Series for the Elementary School

- Holst, "Spirits of the Earth" from The Perfect Fool (Gr. 6, Vol. 2)
- Saint-Saëns, "The Elephant" from Carnival of the Animals (Gr. 1, Vol. 2)

Bowmar Orchestral Library

- Saint-Saëns, "The Elephant" from Carnival of the Animals (Vol. 51)

HARP

- Debussy, En Bateau, Bowmar Orchestral Library No. 53
- Griffes, The White Peacock, Adventures in Music Vol. 6, No. 1
- Schumann-Glazounov, Chopin, Bowmar Orchestral Library No. 53
- Vaughan Williams, Fantasia on Greensleeves, Adventures in Music, Vol. 6, No. 2

FLUTE

Adventures in Music Lisening Series for the Elementary School

- Bach, "Badinerie" from Suite No. 2 in B Minor, Grade 3, Vol. 1
- Tchaikowsky, "Dance of the Toy Flutes" from Nutcracker Suite, Grade 1, Vol. 2

Bowmar Orchestral Library

- Debussy, En Bateau (Bowmar 53)
- Grieg, "Morning" from Peer Gynt Suite No. 1 (Bowmar 59)

OBOE

Bowmar Orchestral Library

- Debussy, "The Little Shepherd" from Children's Corner Suite (Bowmar 51)
- Menotti, "Shepherd's Dance" from Amahl and the Night Visitors (Bowmar 58)
- Tchaikowsky, "Arabian Dance" from Nutcracker Suite (Bowmar 58)

CLARINET

Adventures in Music Listening Series for the Elementary School

- Grieg, "Norwegian Rustic March" from Lyric Suite (Grade 4, Vol. 1)
- MacDowell, "In Wartime" from Second Indian Suite (Grade 5, Vol. 1)

Bowmar Orchestral Library

- Bartok, My Daughter Lidi and Teasing (Bowmar 68)
- Saint-Saëns, "Hens and Cocks" from Carnival of the Animals (Bowmar 51)

BASSOON

Adventures in Music Listening Series for the Elementary School

- Stravinsky, "Berceuse" from Firebird Suite, (Grade 1, Vol. 1)

Bowmar Orchestral Library

- Bartok, Teasing (Bowmar 68)
- Stravinsky, "Ragtime" from The Soldier's Tale (Bowmar 64)

TRUMPET

- Bizet, "March - The Trumpet and Drum" from Petite Suite, Bowmar Orchestral Library No. 53
- Moussorgsky, "Promenade" from Pictures at an Exhibition, Adventures in Music Gr. 1, Vol. 2, Bowmar Orchestral Library No. 82
- Verdi, "Triumphal March" from Aida, Bowmar Orchestral Library No. 62.

MUTED TRUMPET

- Grofé, "On the Trail" from Grand Canyon Suite, Bowmar Orchestral Library No. 61
- Pierné, Entrance of the Little Fauns, Adventures in Music Gr. 2, Vol. 2, Bowmar Orchestral Library No. 54

FRENCH HORN

- Humperdinck, "Prelude" to Hansel and Gretel, Adventures in Music, Gr. 5, Vol. 2, Bowmar Orchestral Library No. 58
- Tchaikowsky, "Waltz of the Flowers" from The Nutcracker Suite, Bowmar Orchestral Library No. 58
- Waldteufel, Skater's Waltzes, Bowmar Orchestral Library No. 55

TROMBONE

- Alford, Col. Bogey March, Bowmar Orchestral Library No. 54
- Grofé, "On the Trail" from Grand Canyon Suite, Bowmar Orchestral Library No. 61
- Wagner, "Prelude to Act III" from Lohengrin, Adventures in Music, Gr. 6, Vol. 2, Bowmar Orchestral Library No. 79

Bowmar Orchestral Library

- Bartok, My Daughter Lidi and Teasing (Bowmar 68)
- Saint-Saëns, "Hens and Cocks" from Carnival of the Animals (Bowmar 51)

BASSOON

Adventures in Music Listening Series for the Elementary School

- Stravinsky, "Berceuse" from Firebird Suite, (Grade 1, Vol. 1)

Bowmar Orchestral Library

- Bartok, Teasing (Bowmar 68)
- Stravinsky, "Ragtime" from The Soldier's Tale (Bowmar 64)

TRUMPET

- Bizet, "March - The Trumpet and Drum" from Petite Suite, Bowmar Orchestral Library No. 53
- Moussorgsky, "Promenade" from Pictures at an Exhibition, Adventures in Music Gr. 1, Vol. 2, Bowmar Orchestral Library No. 82
- Verdi, "Triumphal March" from Aida, Bowmar Orchestral Library No. 62.

MUTED TRUMPET

- Grofé, "On the Trail" from Grand Canyon Suite, Bowmar Orchestral Library No. 61
- Pierné, Entrance of the Little Fauns, Adventures in Music Gr. 2, Vol. 2, Bowmar Orchestral Library No. 54

FRENCH HORN

- Humperdinck, "Prelude" to Hansel and Gretel, Adventures in Music, Gr. 5, Vol. 2, Bowmar Orchestral Library No. 58
- Tchaikowsky, "Waltz of the Flowers" from The Nutcracker Suite, Bowmar Orchestral Library No. 58
- Waldteufel, Skater's Waltzes, Bowmar Orchestral Library No. 55

TROMBONE

- Alford, Col. Bogey March, Bowmar Orchestral Library No. 54
- Grofé, "On the Trail" from Grand Canyon Suite, Bowmar Orchestral Library No. 61
- Wagner, "Prelude to Act III" from Lohengrin, Adventures in Music, Gr. 6, Vol. 2, Bowmar Orchestral Library No. 79

TUBA

- Mahler, Symphony No. 1, Third Movement, Bowmar Orchestral Library No. 62
- Moussorgsky, "Bydlo" from Pictures at an Exhibition, Adventures in Music, Gr. 2, Vol. 1, Bowmar Orchestral Library No. 82
- Wagner, "Prelude to Act III" from Lohengrin, Adventures in Music Gr. 6, Vol. 1, Bowmar Orchestral Library No. 79

TYMPANI

- Beethoven, "Scherzo" from Seventh Symphony, Bowmar Orchestral Library No. 62
- Herbert, "Dagger Dance" from Natoma, Adventures in Music, Gr. 3, Vol. 1
- Rossini, "Storm" from William Tell Overture, Bowmar Orchestral Library No. 76

SNARE DRUM

_ Bizet, "March - The Trumpet and Drum" from Petite Suite, Bowmar Orchestral Library No. 53
- Pierné, March of the Little Lead Soldiers, Bowmar Orchestral Library No. 54
- Sousa, Semper Fidelis, Adventures in Music, Gr. 3, Vol. 2

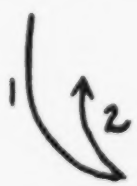
PERCUSSION: UNUSUAL EFFECTS

_ Bernstein, "Symphonic Dances" from West Side Story, Bowmar Orchestral Library No. 24
- Kraft, Theme and Variations for Percussion Quartet, Bowmar Orchestral Library No. 83
- Thomson, "The Alligator and the Coon" from Acadian Songs and Dances, Adventures in Music, Gr. 3, Vol. 2

PIANO

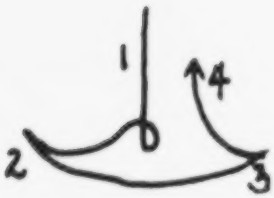
_ Copland, "Hoe Down" from Rodeo, Adventures in Music, Gr. 5, Vol. 2, Bowmar Orchestral Library No. 55
- Grieg, Piano Concerto, First Movement, Bowmar Orchestral Library No. 84
- Saint-Saëns, Carnival of the Animals, Bowmar Orchestral Library No. 51

t. Play some recordings and have the children practice conducting pattern using the right arm:




Down-up, if the music moves in 2

Down-out (away from body)-up, if the music moves in 3




Down-cross the body-out (away from body)-up, if the music moves in 4

2. After the Concert

a. Review through discussion/writing/drawing the sequence of events at the concert.

b. Discuss/list/draw/make a chart of the instruments seen at the concert. Devise a matching game where the children match the names of the instruments to the correct pictures.

c. Recall any events or instrumental effects that particularly stood out at the concert.

d. Have the students list the standard instruments of the orchestra, and write something about each one.

e. Have the students draw pictures of what they might imagine certain instruments looked like 1000 years ago, or what they believe instruments might look like 500 years from now.

f. Compare the tones of high and low-pitched instruments and relate to the size of the instruments (e.g., compare the flute to the trumpet).

g. Encourage the students to draw/make scrapbooks and reports about the instruments of the orchestra. Have the students draw pictures of the instruments they observed and make a chart of where they were located at the concert.

h. For more mature students, have them do research through written and oral reports on specific instruments, using the encyclopedia and other reference sources.

i. Call attention to whether records played in class are being performed by soloists, ensembles, or a band or orchestra.

j. Take the students to attend rehearsals of instrumental groups in the school or community.

## CONCERT MANNERS

As at any public gathering, there are rules, manners, and traditions which will make the gathering more enjoyable for everyone. This is true at a large meeting, a trip to the beach or park; attending a luau, wedding, movie, play, museum, or football game; and being at the concert hall.

### Some Teaching Suggestions

Review the following with the students before attending the concert:

1. Ask the students about some of the rules, manners, and traditions they have experienced when attending a large meeting, a wedding or luau; going to the beach or park; and being at a movie, play, museum, or sports event. Discuss what manners made the experience more/less enjoyable.

2. List some rules and manners which the students might think are suitable for the concert hall. Discuss the reasons for their choices.

3. Review some other rules and manners of the concert hall, including:

   a. We enter the concert hall quietly and orderly, with no running or shouting.

   b. We follow the usher and the teacher in order to find the seats.

   c. We throw away trash or food outside the concert hall, or in designated trash cans.

   d. From the time the conductor appears on stage we listen and remain quiet.

   e. We clap only when the conductor enters, and after each piece of music. We know when a piece ends because the conductor will turn around and face the audience.

   f. In the concert hall we show our approval by clapping only. At a concert we never hoot, shout, whistle, or stamp our feet to show approval. It is O.K. to move to the rhythm of the music if we do not disturb others.

   g. We sit in our chairs with our feet on the floor. We do not put our feet on the seat in front of us.

   h. While the orchestra plays we remain very quiet so that everyone in the audience can hear and enjoy the music. We need to be quiet even if we don't like some part of the concert, because if we make noise some other children who like the music may be disturbed. Any noise may also distract and annoy the performers.

i. At the end of the concert, we leave quietly as a group. We make sure that no personal belongings or papers are left on the seats or floor.

Discuss the reasons for these rules. Review these rules before leaving for the concert.

During the concert:

1. Station adults among the class, separate any students who might forget the rules, and be alert to potential problems.

2. Set an example for the students by paying attention to the concert, clapping when suitable, etc.

3. Praise the students on following the rules and practicing good concert manners.

After the concert:

1. Discuss which concert manners were and were not kept. Evaluate how these manners contributed to the enjoyment of the concert.

2. Give specific praise to the students for those manners which were followed.

THANK YOU FOR TEACHING CONCERT MANNERS TO YOUR CLASS.

## GENERAL GUIDELINES FOR TEACHING LISTENING-TO-MUSIC SKILLS

Play the music informally for the students before presenting it in a formal lesson. Play it during "quiet time" and during work periods and rest periods, so that the students gain exposure to and experience with the sounds and qualities of the music.

In order to present successfully the music listening experience, you should first become familiar with the recording you are going to play. Develop a real "working acquaintance" with the music and its tempo, dynamics, mood, rhythm, melody, and other elements. Listen to the music several times, read any accompanying descriptions and guides, and note what in the music is particularly interesting to teach. Develop familiarity with certain aspects associated with the music, such as facts about the composer, or historical and cultural influences.

Following this preparation, plan separate lessons to introduce each of the pieces. Try to get the students "into" the music as soon as possible. If you become excited about the music, your enthusiasm and creativity will help motivate the students to enjoy the piece with you.

Follow a CYCLICAL SEQUENCE that challenges the students to move from the obvious and known to the subtle and unknown. In general, this sequence for each music listening lesson is:

1. Introduce the music, presenting some brief background material.

2. Ask the students to listen for the overall musical effect (its mood, rhythmic flow, impact on the listener), and to discover the more obvious musical elements within the work. Some suitable general introductory questions might be:

   --How does the music make you feel?

   --What do you hear in the music?

   --What is the composer trying to say (describe) in the music?

   --What special occasion do you think this music was written for?

   These open-ended questions allow the students to think about and create their own answers. No answer will be better or worse than another.

3. Play the music or an excerpt if the selection is too long.

4. Discuss the students' responses to the questions asked in activity 2.

5. Reset the stage for further listening and discovery by asking the students to listen for more specific things in the music and/or respond through movement. You might now say:

--This time listen to the music and see if you can tap its beat on your knees.

--Now let's see if you can figure out why the music sounds so joyous and happy.

--Keone said he hears some trumpets. Let's see if we can all hear the trumpets when they come in. Raise your hands everytime you hear the trumpet.

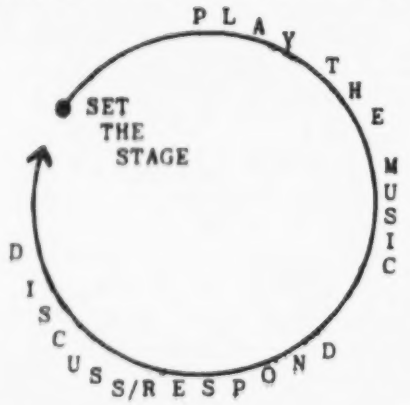
--This time as we listen to the music, I'm going to draw something on the board. Figure out what I'm drawing. (Draw the phrase structure ⌒ or sections [A] [B] [A] or beats | | | | or the meter 1 2 3 4 as the music is played.)

--When I replay the music, let's move our hands to the meter. See if you can follow me.

6. Replay the music, with the students listening, observing, and/or responding through movement.

7. Discuss, set the stage for further discovery, and replay. Each time have the students develop increasingly broader understandings about the music.

Through this cyclical approach you encourage discovery and active response through the mind and the body. You help the students to direct their attention to the music. Repeat the music often within the lesson and throughout the year, since this will increase the students' familiarity with the music, and heighten their aesthetic/musical response to the experience.




Continue to play the music for the students after the concert, as they work in the classroom. Continued exposure to, and experience with the music over an extended period will develop a developing love and appreciation for classical music.

## OTHER INFORMATION FOR THE TEACHER

### Recordings/Tapes of the Music to Be Played

Some of the music played at the Young People's Concerts can be listened to on either the:

Adventures in Music series or

Bowmar Orchestral Library series.

Both these series are usually found in every elementary and intermediate school--either in the library or with the music teacher. If not, contact the Music Resource Teacher(s) from your district for help in locating the records. In those cases where the compositions are not found in Adventures in Music or the Bowmar series, recommendations are given on where to find a recording of the piece.

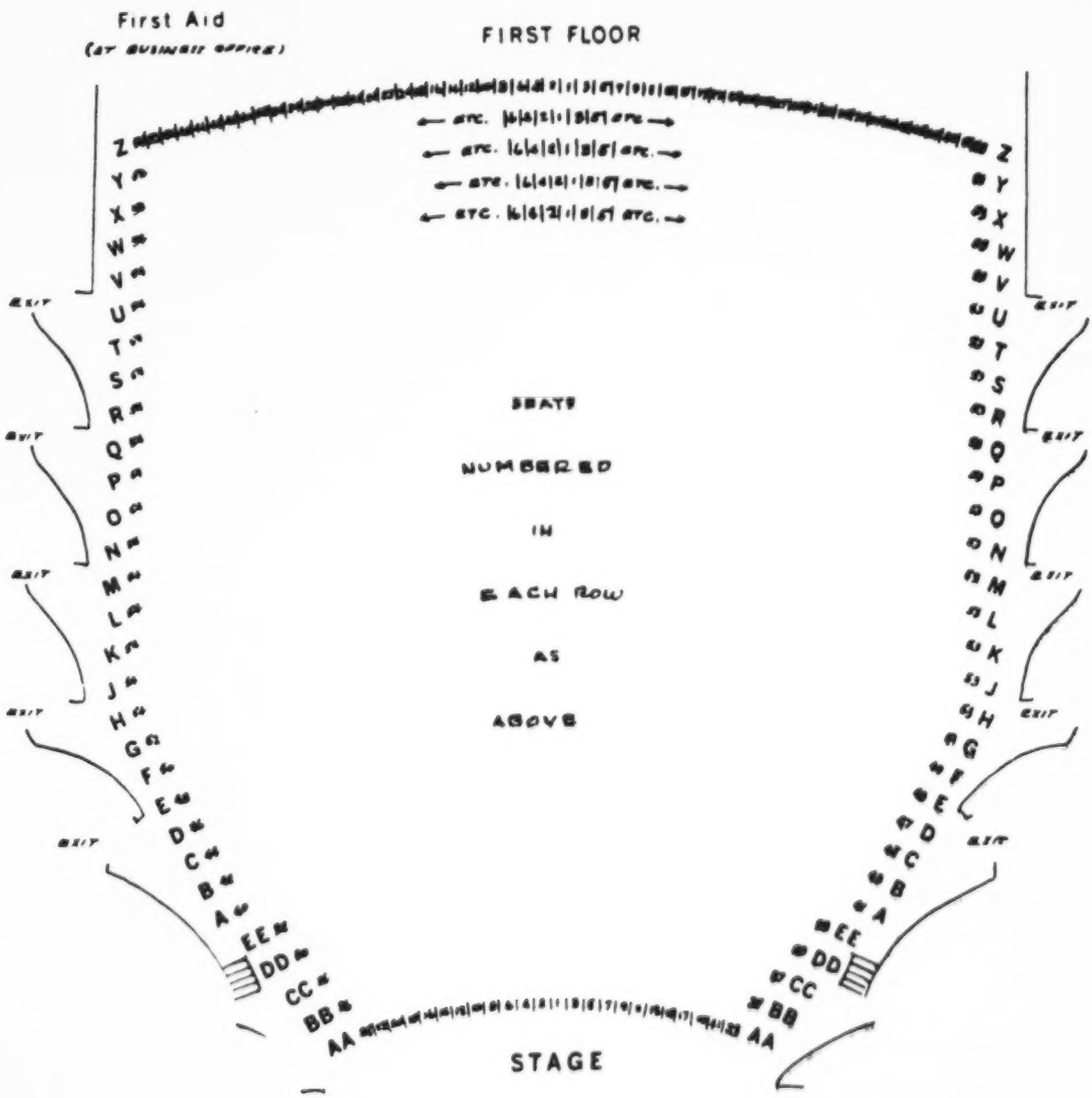
### Concepts of Music and the Hawaii Music Program

The analysis of the Music and the teaching suggestions found in the Program Notes both introduce and reinforce the musical concepts detailed in the Hawaii Music Program. The activities suggested in the Notes should be used in conjunction with the ongoing music program in your class.

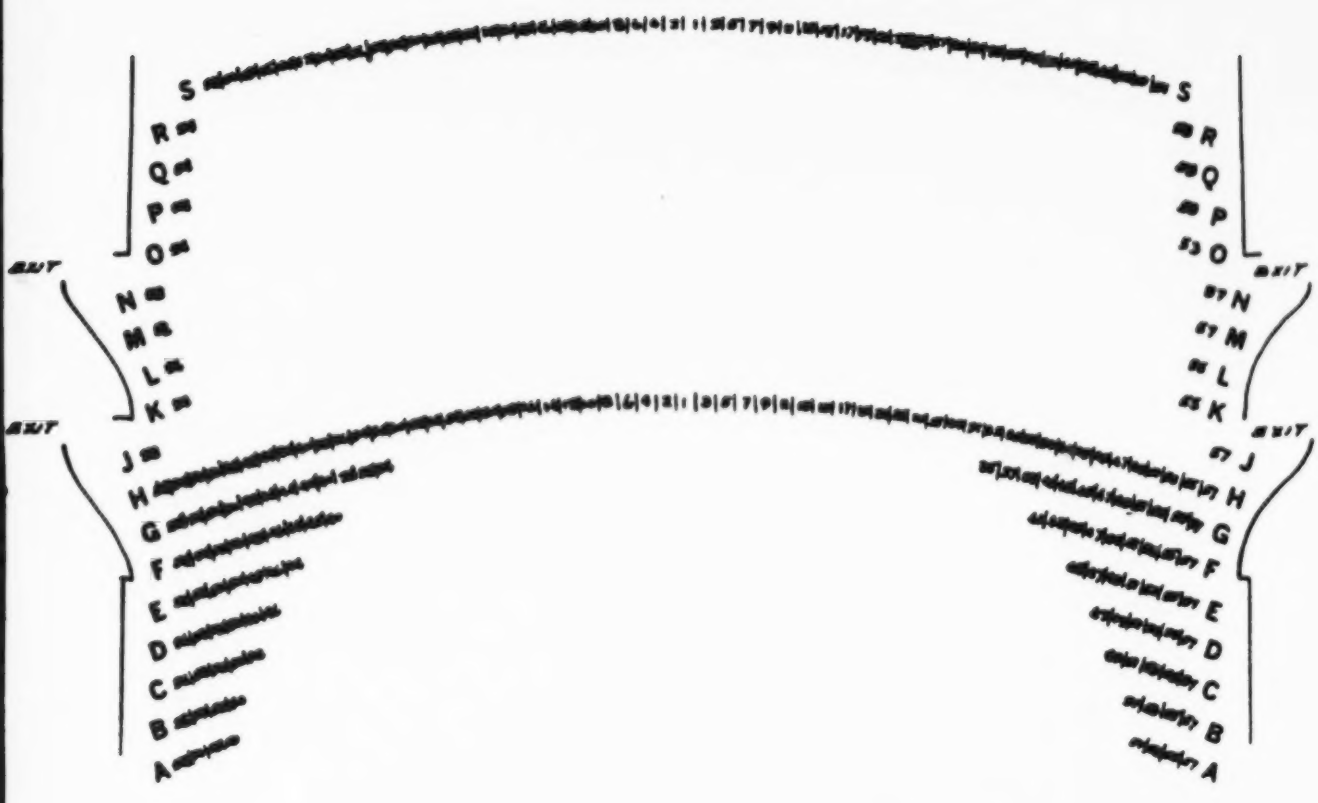
KING STREET
(mauka)

Women's Restroom
(RIGHT SIDE - EVEN NUMBERS)

Men's Restroom
(LEFT SIDE - ODD NUMBERS)



BALCONY




All students enter concert theater through King Street (front) entrance.

All students exit through side exit nearest your seating row.

Emergencies: nurses on duty at Business Office, downstairs, right side.

NEAL S. BLAISDELL CONCERT HALL